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Materna, Louise Gage Courtney, John T. Raymond,
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Wm. R. Chapman, Paul Kalisch, Emma Juch,
Otto Roth, Anna Carpenter, Henry Holden Huss, Ferna Giese,
W. L. Blumenschein, Neally Stevens, Anton Seidl,
Max Leckner.

M. T. N. A.

Twelfth Annual Meeting of the Music Teachers' National Association.

CHICAGO, JULY 3, 4, 5 and 6

A Discussion of the Essays and Music.

(Conclusion.)

Thursday Forenoon.

ORGAN SOLO:

1. First movement of sonata, op. 42.....Guilmant
2. "A Russian Romance".....Hoffmann-Shelley
Harrison M. Wild, of Chicago.

REPORT OF COMMITTEE ON NOMINATIONS.

J. E. P. Aldous, of Hamilton, Ontario,
Delegate from the Royal Canadian Society of Professional Musicians,
"On the best means to be adopted for the spread and fostering of a
healthy taste for high-class music outside the great musical
centres."
Discussion led by J. A. Butterfield, of Chicago.

ESSAY:

Frederic Grant Gleason, of Chicago, Ill.
"On the nature and sources of Wagner's power as a musician."
Discussion led by J. C. Fillmore, of Milwaukee, Wis.

RECITAL:

Pianist—Walter Petzet, of Minneapolis, Minn., and the Beethoven
String Quartet, of Chicago.
Josef Vilim, first violin; Fr. Volk, second violin; Aug. Maurer,
viola; F. Hess, 'cello.
Theo. Binder, violin, and Meinhard Eicheim, 'cello.
1. Trio in G major, piano, violin and 'cello.....Walter Petzet
Messrs. Petzet, Binder and Eicheim.

2. Songs—

a. "Break, Break," { J. H. Hahn
b. "Love Me if I Live," {
Miss Alice Andrus, of Detroit, Mich.
2. Quartet for two violins, viola and 'cello.....Franz H. Arens
The Beethoven String Quartet.

At the third day's session, Thursday, July 5, of the
M. T. N. A., at Chicago, an organ solo by Harrison
M. Wild, first movement of sonata, op. 42, Guilmant, and
a "Russian Romance," Hoffman-Shelley, opened the
exercises. Calixa Lavallée, of the nominating commit-
tee, reported favorably the following as officers for 1888
and 1889: President, Albert R. Parsons, of New York;
secretary and treasurer, W. H. Dana, Ohio. Program
committee, Calixa Lavallée, Boston; W. W. Gilchrist,
Philadelphia; J. C. Fillmore, Wisconsin. Executive
committee, Richard Zeckwer, Thomas A'Becket, Fred.
S. Law, all of Philadelphia, the location of the next
annual meeting. Examining committee on American
composers, George W. Chadwick, Frank Van der Stucken,
Johann H. Beck, and, as alternate, Arthur Foote.
President Leckner then spoke feelingly of the late Ed-
mund Neupert, and on motion, made and passed, the
president appointed a committee of three for the purpose
of considering the subject of a memorial; also,
that similar measures be taken in regard to a memorial to
the late Mr. A. D. Turner, of Boston, and G. B. Loomis,
of Indianapolis. The president appointed Mr. Cole, of
Indiana; Mr. W. H. Dana, of Ohio, and Fred. A. Parker,
of Wisconsin, as a committee for the purpose specified.

Mr. J. E. P. Aldous, delegate of the Royal Canadian
Society of Professional Musicians, read a paper "On the
best means to be adopted for the spread and fostering
of a healthy taste for high-class music outside the
great musical centres."

Mr. Aldous did not think that Moody and Sankey's
songs did much else but lower the public taste, and
he is correct, as that wretched musical d rivel has done
much to debase public taste, both musical and religious.

Mr. Butterfield, of Chicago, led the discussion, and
vigorously denounced all pretentious culture as being
almost as dangerous as none at all.

Frederic Grant Gleason, the well-known composer and
critic and the Chicago correspondent of THE MUSICAL
COURIER, read a paper "On the nature and sources of
Wagner's power as a musician." He attributed Wagner's
power largely to his deep dramatic intuition and to a highly
gifted musical nature, in which the intellectual and the
emotional were both extremely vigorous and well bal-

anced. The essayist showed that Wagner had gleaned
from many fields, but always from the purest standards
and loftiest ideals. The Greek drama and Italian opera
alike furnished the master with material which he, with
marvelous originality and power, sublimated into the
grandest creations of art. Nor was Wagner's sphere to be
limited to that latitude of art commonly expressed by
the phrase "musical composition." He far transcended
that. He combined music with the drama, poetry and
painting in his effects.

In the application of his art he had selected themes
which aroused the feeling and stimulated the pride of
his countrymen, drawn as they were from the legends
and folk lore of Germany. John C. Fillmore, of Mil-
waukee, led the discussion, and gave some curious
points in regard to Wagner's harmonic peculiarities.
Mr. Fillmore was followed by Mr. Mueller, of Bloomington,
Ill.

At 11:30 there was a concert, in which Mr. Walter
Petzet, of Minneapolis, assisted by Mr. Theodore Binder,
violin (who took Mr. Jacobsohn's place at a moment's
notice), and Mr. Eicheim, 'cello, played a trio of Mr.
Petzet's in G major. The work is brilliant, the first
movement being decidedly the best and of greater depth
than the other two, which are spun out too long. The
Beethoven quartet then played part of a quartet by F.
H. Arens, a talented composer residing in Cleveland,
which was very favorably received. Their playing was
characterized by smoothness and attention to detail.
Between the two numbers Miss Alice Andrus, of Detroit,
sang two songs by J. H. Hahn, of that city. They were
called "Break, Break" and "Love Me if I Live." They
were well sung by Miss Andrus, who is a great favorite,
and the compositions themselves showed considerable
taste and ability.

The session was, as usual, crowded, the fair sex pre-
dominating of course.

Thursday Afternoon.

RECITAL:

Pianist, Mr. Richard Burmeister, of Baltimore, Md.
Assisted by Mrs. S. C. Ford, soprano, and Whitney Mockridge,
tenor.

1. Sonata in F sharp minor, op. 11.....Schumann
2. Vocal—Walther's "Prize Song," from "Die Meister-
singer".....Wagner
Whitney Mockridge, of New York.
3. a. Etude in A minor, op. 25, No. 11.....Chopin
b. Etude in C sharp minor, op. 25, No. 7.....Chopin
c. Scherzo in B minor, op. 20.....Chopin
4. Vocal selection.....
Mrs. S. C. Ford, of Cleveland, Ohio.

5. Rhapsodie Hongroise, No. 9 (Pesth Carnival).....Liszt

ESSAY:

Mrs. Sara Hershey Eddy, of Chicago, Ill.
"On the aim of the amateur" (vocal).
Discussion led by Miss Josephine Rand, of New York city.

Before President Leckner could open the afternoon's
session he was presented with a huge and handsome
floral harp, the tribute of the Colorado delegation, to
which he responded with a happy little address. The
recital which followed was, properly speaking, the only
piano recital of the whole convention, chamber music
predominating this year. Mr. Richard Burmeister, the
soloist, is a young man of graceful appearance and with
an exquisitely modeled head that at once suggests
Chopin. He seems to be at home in the great
Polish master's compositions, playing them with a deli-
cacy of conception and a polished technic that was
noteworthy. Exception might, however, be taken to
his want of breadth in the A minor étude, "The Win-
ter Wind," as it is called, of Chopin. The Schumann
sonata was given with commendable force and fire, and
also, considering the terrific heat, with due repose. Mr.
Burmeister is essentially a romantic player, his technic is
excellent and he possesses a beautiful touch. More
vigor and variety would make his playing all that could
be desired; as it is, he is a most poetical pianist.

Whitney Mockridge, the well-known New York tenor,
sang in excellent voice and style the prize song from
"Die Meistersinger," and showed the breadth and brilli-
ancy he has gained in the past few years. Mrs. S. C.
Ford, of Cleveland, also sang acceptably.

Mrs. Sara Hershey Eddy, of Chicago, read an essay
"On the aim of the amateur." It was a plea for more
earnestness on the part of both teachers and pupils, and
very aptly said that amateurs had better do a simple
thing artistically than a more difficult thing indifferently.
Miss Josephine Rand, of New York city, spoke on the
paper and urged wider scholarship, deeper study and
conscientious application to work. "The soulful sing-
ing of a touching ballad is better than vocal pyrotech-
nics." Mrs. Cappiani, of New York, denounced the im-
patience of scholars and frequently their parents, and the
absurd and time wasting habit of frequent change of
teachers. Mr. Wolfram then announced that the com-
mittee which had been hastily convened the night be-
fore to settle the differences in regard to the new con-
stitution had amicably agreed, and that everything was

in apple pie order. Mr. Wolfram's speech was greeted with loud applause, and everybody looked relieved to see another dangerous rock in the channel of the association successfully passed. Vice-presidents were then selected and announced as follows:

California—S. Friedreich, San Francisco; Connecticut—N. H. Allen, Hartford; Georgia—E. A. Schultz, Savannah; Illinois—Dr. Ziegfeld, Chicago; Indiana—Mrs. Flora M. Hunter, Indianapolis; Iowa—E. M. Sefton, Cedar Rapids; Kentucky—R. de Roode, Lexington; Kansas—J. W. Metcalf, Wichita; Louisiana—Eckert, New Orleans; Maine—G. W. Marston, Portland; Maryland—Mrs. Julia E. Nichols, Frederick; Massachusetts—T. Tapper, Jr., Canton; Michigan—J. H. Hahn, Detroit; Minnesota—E. O. McFadden, Minneapolis; Missouri—M. T. Epstein, St. Louis; New Hampshire—Anna L. Melendy, Nassau; New Jersey—Theodore F. Seward, East Orange; New York—S. N. Penfield, New York; Ohio—J. Wolfram, Canton; Oregon—F. M. Parvin, Salem; Pennsylvania—J. H. Gittings, Pittsburgh; Rhode Island—H. C. McDougall, Providence; Tennessee—Mrs. M. T. Tobey, Memphis; Vermont—G. A. Metzke, Virginia; F. R. Webb, Staunton; Wisconsin—F. H. Parker, Madison; Ontario—Edward Fisher, Toronto; Quebec—W. E. Fairclough.

Members of the Church Music Commission were announced as follows:

For three years, E. M. Bowman, Newark, N. J.; S. T. Warren, New York city; S. B. Whitney, Boston; for two years, S. N. Penfield, New York city; W. S. Pratt, Hartford, Conn.; A. A. Stanley, Providence, R. I.; for one year, F. B. Price, Oberlin, Ohio; H. B. Roney, Chicago; Sumner Salter, Atlanta, Ga.

Philadelphia being announced as the next meeting place, M. W. Warner, of that city, in a happy speech, promised hospitable treatment. The election of officers being called, Mr. Wolfram, of Ohio, nominated W. F. Heath, of Fort Wayne. He gave the regular nominee, Mr. Parsons, a body blow, by saying that they wanted no piano man as president, and urged the selection of a Western man. J. C. Fillmore, of Milwaukee, boomed the regular nominee, as also did Fred. Root, of Chicago. Mr. Pratt put in a word for Heath. Wolfram declared Cincinnati had been ignored in the nominations. H. B. Roney stated that piano dealers were not to be sneezed at, as they were ever forthcoming with the sinews of war. Fred. Root declared that Boston was given no more recognition than Cincinnati, and that the former was really quite a town. J. C. Fillmore said no man had a right to impugn the motives of Mr. Parsons' supporters. Tellers were appointed and balloting began. "People are voting here who have no right to" came in a heavy voice from the crowd. The question as to whether the first ballot be formal or final led to a noisy and angry discussion, participated by Messrs. Gleason, Fillmore, DeCamp, Miss Bloomfield, Mr. Salter, Mr. Mason, Mr. Emerson and others. Speeches for candidates and motions keep piling up as balloting proceeded. The first ballot, declared as informal, was as follows: For president, Fillmore, 1; Parsons, 89; Heath, 137. The formal ballot resulted; Heath, 126; Parsons, 72. H. S. Perkins, of Chicago, defeated the regular nominee, W. H. Dana, of Ohio, for secretary and treasurer by a vote of 83 to 35. The executive committee, as previously recommended, were elected. The following auditing committee was appointed by the chair: Mr. Parker, of Wisconsin; Wilson G. Smith, of Ohio; Frederic G. Gleason, of Illinois.

The election of Heath over Parsons was the result of an almost strictly sectional vote of the West against the East. The same factions cut a figure in the election of a program committee. There were three persons to be elected. They had been designated by the nominating committee. As this order of business was announced, a Chicago man nominated J. H. Hahn, of Detroit, to be balloted for instead of J. C. Fillmore, of Milwaukee, who had supported vigorously the election as president of an Eastern man—Parsons. The nominees were Lavallée, of Boston; Gilchrist, of Philadelphia (sure of election because his city was the next meeting place); Fillmore, Hahn, Blumenschein and W. G. Smith, of Ohio. Lavallée, Gilchrist and Hahn were elected, distancing their competitors. Not until 7 o'clock did the afternoon session close.

The colored people are represented in the meetings by the following Chicagoans: T. S. Boston, pianist and vocalist, who is the only colored singer in the evening concerts at the Exposition Building; Miss Ida Platt, pianist; Mrs. J. B. French, a soprano; Dr. Bently, a tenor, and Mrs. Bently, pianist.

Thursday Evening.

SECOND CONCERT OF AMERICAN COMPOSITIONS—Orchestral and vocal. Grand orchestra under the direction of Theodore Thomas.

1. a. Interlude from the lyric drama, "Vlasda."
b. Festival March, motto: "Ecce quam bonum, Quamque jucundum, Habitate fratres, In unum".... Franz Van der Stucken (Conducted by the composer.)
2. a. Two Lovers..... Hecht
b. Matona, Lovely Maiden..... Orlando Lassus
c. Judge Me, O God (eight part motet)..... Mendelssohn
3. Concerto for violin and orchestra, op. 18..... Louis Maas
Violinist, S. E. Jacobsohn.
4. Benedictus and Agnus Dei (Third Mass)..... Gounod
The Apollo Club.
5. First concerto for piano, in A minor, op. 15..... MacDowell
Pianist, Teresa Carreno.
6. Symphony, B flat, No. 2, op. 21..... G. W. Chadwick

The second evening concert with the Thomas orchestra at the Exposition Building was in many respects a better one than the one of the night previous. There was not so much celebrating, in the Fourth of July sense, going on outside, but the curiosity of the locomotives which stood on the tracks on one side of the building continued as great as ever, for they puffed interrogatively at the most inopportune times, and at times gave vent to loud shrieks of defiance which did not always blend with the orchestral pitch inside. The attendance on Wednesday evening was estimated as being over four thousand, but this evening it was certainly between six or seven thousand, the 5,000 chairs and all the settees and galleries being crowded.

Mr. Frank Van der Stucken conducted his two orchestral numbers with a vigor and an enthusiasm which told, in the crescendos particularly. The interlude is a charming bit of writing, full of dainty poetical sentiment and color. The march was a superb foil to it, being massive and monumental in the extreme. Gorgeousness of tinting, a largeness of scheme, startling contrasts and a thunderous climax make this march a very effective composition. In places it is almost overloaded, but the natural good taste of the composer prevents his sinning very deeply in that direction.

The composer was applauded tremendously, as it was one of the few compositions that completely penetrated the vast recesses of the hall. The Apollo Club, of Chicago, W. L. Tomlins, conductor, then sang three selections in a most finished manner, in fact too finished for the satisfaction of the majority of the auditors, who could hear but little of them. The club is a marvel in the way in which it phrases, attacks and produces such well balanced tonal effects. To see their conductor lead, too, is something remarkable; he uses but little effort, depends largely on facial movements, while the expressive play of his hands reminds one of one of the Delsartian method. It was a most interesting pantomime, and the results are certainly great, for the club can easily compete with, if not vanquish, any club in the country. Louis Maas conducted the next number, which was a concerto for violin in A minor, written in the well balanced, scholarly style which characterizes most of his compositions. Dignity and repose are two of his most prominent points, and they were not absent from this work. Of the three movements the first seemed to be, on several hearings, the least satisfactory, notwithstanding that it is scored commendably, but it seems to lack continuity, although abounding with beautiful ideas. The second movement in E major, was excellent, but a little too long; the last movement was full of fire and dash.

For once the conservative composer let himself out and the result was an agreeable surprise. It is full of color, and the orchestral part is very finely scored. Mr. S. E. Jacobsohn, who interpreted the work was hardly at his best, appearing nervous and ill at ease, which told heavily against his intonation, particularly in the cadenza (one of the least interesting bits of the work). But he played some parts of the work in his old form, large tone and plenty of fire, which showed the veteran is still full of vim. The composer was repeatedly called out by the audience.

The Apollo Club then sang with telling effect a "Benedictus" and an "Agnus Dei," from Gounod's Third Mass, with telling effect.

But it remained for the appearance of Teresa Carreño to discover the enormous amount of pent-up enthusiasm there was in the vast audience. She got a reception that must have fired her blood, for of all daring, dashing performances on the cold ivory of a piano, hers decidedly deserves particular mention. She played a concerto in A minor, by E. A. MacDowell, a protégé of the fair soloist, and one written especially for her. It seemed so, for certainly Carreño has never played a work that so well suits her brilliant style, so full of audacities and saturated with tropical color. The first movement seems to be a compromise between Grieg and Bizet, the latter predominating in the orchestration, warm and almost Spanish, the former manifesting his influence in the odd but musical little figure which MacDowell uses throughout the movement. In the second movement the theme was scored almost entirely for orchestra, the piano playing a series of accompanying figures. Carreño never was great in cantabile playing, her touch being a trifle hard and forced, but the last movement, a genuine witches' dance, was a *tour de force* veritably. Such flashing scales, tremendous trills and thundering octaves were sure to capture an audience. And the beautiful woman herself, smiling and radiant as ever, received the homage as her due, and had to bow her thanks to the audience half a dozen times. The orchestra in this concerto certainly were relegated to second place, Thomas allowing the headlong flight of the pianist to continue unchecked.

It was a great night for Teresa Carreño. The anti-climax came in the shape of George Chadwick's fine second symphony in B flat, op. 21. The program had already worn out the patience of many of the audience, but a symphony, a novelty too, after two concertos and numerous other compositions, was too much, and the majority left, which was a pity, as the work is in the best vein of the talented young Boston composer. It is strongly individual, full of learning, splendidly developed, the allegretto scherzando being very cleverly written. The work, as a whole, impresses one as a distinct step in advance of his first symphony, and it is to be hoped opportunity will be given to hear it again.

Friday Forenoon and Afternoon.

ORGAN SOLO:

- a. Fugue on choral from "The Prophet." "Ad nos, ad salutarem undam"..... Franz Liszt
 - b. Marche Funèbre et Chant Séraphique..... Guilmant
- Samuel A. Baldwin, of Chicago, Ill.

Studies in vocalization by a class of children.
Trained by W. L. Tomlins, of Chicago, Ill.

Sight singing tests in staff and tonic sol-fa notations by classes of children.

Trained by O. Blackman and F. L. Robertshaw, of Chicago, Ill.

SYMPOSIUM—Subject: "Aids in elementary music and their use."
O. Blackman, of Chicago, Ill.; W. F. Heath, of Fort Wayne, Ind.; J. W. Adams, of New York City.

DISCUSSION—
Report of Committee on Terminology, by the Chairman.

Edward Fisher, of Toronto.

DISCUSSION—
Transaction of Unfinished Business.

Mr. Tomlins' class was formed in the latter part of April, of children between nine and thirteen years of age, who responded to a general invitation given out in six Sunday schools. The pupils were not individually invited nor especially selected, and none have been rejected. They have had one forty-five minute lesson per week.

Mr. Robertshaw's class was formed in Austin, a suburb of Chicago, by means of a general invitation through the press. None who applied were rejected. The children were from nine to fourteen years of age. They have had twenty-two lessons, the lessons averaging about forty-five minutes in length.

Mr. Blackman's class is from four of the public schools. He directed the teachers to send him pupils who were fairly musical and studious. None sent were rejected. These children are from ten to thirteen years of age. This class suffered an interruption because of illness. It has had eighteen lessons, averaging fifty minutes each in length.

The last day's proceedings opened with some organ solos by Samuel A. Baldwin, of Chicago, which were followed by some studies in vocalization by Mr. Tomlins' class of children. There were from fifty to sixty children from nine to twelve years of age who sang with the most delightful freedom, surety and delicacy of shading. The test singing in staff and tonic sol-fa notations, by classes trained by O. Blackman and F. L. Robertshaw, was very interesting, and, as the Chicago "Herald" funnily put it, the staff notation got a "black eye," as the children trained by Mr. Robertshaw responded quicker to the tests presented. It was all very interesting but not conclusive.

Then came the symposium, subject, "Aids in elementary music and their uses," participated in by O. Blackman, Chicago; W. F. Heath, Fort Wayne; H. Harding, Binghamton, N. Y.; C. W. Landon, Claverack, N. Y.; Mr. Collins, Englewood; T. Martin Town, Fred. Root, Chicago; Mr. Butler, St. Joe, Mo.; F. Mueller, Jr., Bloomington, Ill. A paper on the same subject by T. F. Seward, Orange, N. J., was also read. Mr. Heath made some pertinent remarks, as also did Mr. Tomlins, but no satisfactory conclusion seems to have been reached.

The afternoon session opened with the reading, by Chairman Edward Fisher, of Toronto, of the report of the committee on terminology. The report's principal feature was the suggestion that no system of sol-fa could ever unseat that of staff notation. On motion of Fred. Root, of Chicago, Waldo S. Pratt, of Hartford, Conn., was asked to discuss the reports. Mr. Pratt suggested that notation was but an incident in the real things of music; that the contention between different systems of notation should not be allowed to assume too much importance; that no musical dictionaries in existence are more than fragmentary; that he was now compiling musical terms for a standard English work, the name of which he would not give, as he was not advertising his wares, but that he found in his researches no two dictionaries agreeing on the meanings of musical terms; that the musical centre had moved from Greece through Italy and Germany to England and America; that there was needed a musical encyclopedia, to be divided into seven different departments, which he designated.

The report on terminology was adopted and the

present committee continued for another year. On motion of Fred. Root the committee was empowered to divide its work in accord with the suggestion of Mr. Pratt, suggest names to the president elect for other committees to work with it, those committees to be appointed at as early a date as possible, so that they might begin work soon and report at the next meeting.

Calixa Lavallée, committee chairman, reported in regard to the duplicate score of "Macbeth" music belonging to Edgar S. Kelly, which had been lost by the association, that the music be copied at an expense of \$40 and given Mr. Kelly. The report was adopted.

Willard Burr, Jr., of Boston, chairman of the committee on resolutions, read a report returning the thanks of the association to the president, secretary and treasurer, executive and program committees, the vice-presidents; Mr. Lavallée, delegate to London; Mr. Stewart, delegate to Canada; the essayists, soloists, the Jacobson Quartet, the Beethoven String Quartet, the Apollo Club, Chicago Lady Quartet choruses, piano furnishers, composers, patrons; Silas G. Pratt, for preparing the choruses; Dr. Ziegfeld for use of his rooms; F. Ziegfeld, Jr., for services in the box office; Theodore Thomas, Milward Adams, the reception committee, citizens and press of Chicago, and suggested that \$500 be voted to Secretary and Treasurer H. S. Perkins as salary and \$250 to President Leckner, with the thanks of the association for their efficient services. Mr. Wolfram moved an amendment appropriating funds to pay expenses of Mr. Lavallée to London and Mr. Stewart to Canada. The amendment was referred to the outgoing and incoming executive committee. The remainder of the report, on motion of Fred. Root, was adopted.

The president stated that he would willingly contribute the \$250 given him to help pay Mr. Lavallée's expenses. The report of the auditing committee was adopted.

Secretary and Treasurer H. S. Perkins read his report, as follows: Receipts—Sundries, to July 2, 1888, \$2,647.25; from members to July 3, \$118; box office receipts to July 5, \$1,188; from music trade, \$600; total, \$4,554.25. Expenditures—Sundry expenses to July 2, 1888, \$1,036.86; rent of Central Music Hall, \$400; Milward Adams to July 4, on 929 admissions to concerts, \$232.25; to admissions July 5, \$275.75; Milward Adams, for rehearsals, Theodore Thomas, \$900; salary of secretary, \$500; cash on hand, \$1,218.39. The report was adopted.

Johannes Wolfram, of Ohio, read the new constitution. The reading consumed twenty minutes. Mr. Lavallée moved its adoption. Carried by unanimous vote. W. H. Dana, of Ohio, was elected librarian of the association.

Fred. Root was requested to publish in the official report letters he had received of interest to the association. The chairman of the program committee was made custodian of compositions sent the association. Theo. Presser, Rudolph Hennig and M. W. Warner, of Philadelphia, were elected as auditing committee. The president elect was, on motion of Mr. Harding, of New York, authorized to appoint within thirty days a committee of three to collect statistics on music in public schools and report on the same at the next meeting. The committee on the president's address was given further time. President Leckner thanked the association for courtesies, and at 5 P. M. the twelfth annual meeting wound up its business branch.

Friday Evening.

THIRD CONCERT OF AMERICAN COMPOSITIONS—Orchestral and vocal. Chorus of 400 voices and grand orchestra under the direction of Mr. Theodore Thomas.

1. Two movements from symphony in C.....G. E. Whiting
2. Elegy for chorus and orchestra.....S. G. Pratt
3. Concerto for piano and orchestra, A minor.....Schumann
Miss Adele Aus der Ohe.
4. Ave Maria, harp, for female chorus, with soli, op. 4,
violin and cello obligato and strings.....Henry Holden Huss
Soprano, Mrs. S. C. Ford, of Cleveland, Ohio.
5. Ballade and polonaise for violin and orchestra.....Vieuxtemps
Violinist, Miss Maud Powell.
6. Andante and scherzo for strings.....Willard Burr
7. Japanese overture.....C. V. Lachmund
8. "The Crusaders," cantata for soli, chorus and orchestra.....H. Hiles
Soprano, Mrs. S. C. Ford; tenor, Mr. Henry Koeke.

Nearly ten thousand people crowded to hear the last concert of American composers on a night that would have tried the patience of St. Lawrence or the denizen of the torrid zone itself. It was simply sweltering, and heat waves rose and sank betwixt the stage and auditorium, appearing almost like etherealized smoke. What the director, orchestra, chorus and soloists suffered that night no tongue can tell. Suffice it to say it was a species of musical Russian vapor bath. The only person in that vast concourse who looked cool was Miss Adele Aus der Ohe, even the vagaries of the thermometer failing to shake her artistic aplomb. The extracts from George E. Whiting's symphony are respectable, but certainly not original. The variations are scholarly,

and the minuetto the most pleasing if reminiscent. It is "Capellmeister Musik" pure and simple. Pratt's elegy upon General Grant, for chorus and orchestra, was a genuine surprise, on account of the excellent technical workmanship displayed, and a general knowledge of the resources of the orchestra. It was melodious and full of expression and color, and was well interpreted by a chorus of 400 trained by Mr. Pratt and directed by him on this occasion. A choir of boys also sang.

Miss Adele Aus der Ohe played the familiar Schumann concerto in her familiar manner. If Careño was a scarlet rose just bursting with color and life, Aus der Ohe is like the white rose. Her playing, despite its technical freedom, is always restrained and modest. One knows exactly what is coming and everything is done just as it ought to be. If she is lacking in spontaneity, Miss Aus der Ohe certainly excels in intellectual repose, and her interpretation on this occasion was most excellent, both as regards tone and technic. More earnestness than phantasy is her chief characteristic, but her work is always acceptably artistic.

Henry Holden Huss' "Ave Maria" has been given already in New York, but here the full score was played for the first time, except the organ, which was skillfully replaced by Mr. S. G. Pratt with three trombones, one French horn and one tuba, which proved excellent substitutes. The work, which is a beautiful one, blending the mystical, mediæval idea of devotion to the Virgin, with modern harmonies, has been praised before in THE MUSICAL COURIER during last season, and was excellently performed. Mrs. S. C. Ford, of Cleveland, sang the soprano part with an astonishing volume of voice and in good taste, and the composition made the most favorable impression as a whole.

Miss Maud Powell, fresh from a season's triumphs, played in splendid form the Vieuxtemps number, and her tone never sounded to more advantage. The large audience seemed to enthuse her and she never played better. Her triumph was worthy of the occasion. Willard Burr's composition sounded a little labored, and the idea seemed almost too small for a string orchestra. In chamber music form it might sound better. The "Japanese Overture," by C. V. Lachmund, of Minneapolis, is a clever bit of orchestral writing which, despite its title, sounded almost Scottish in character. The Japanese coloring may have been there, but Western ears are not up in that sort of thing, although the national pentatonic scale was employed. It, however, showed great cleverness in orchestration, and as it made no pretension to being a great work it was on that account received with great favor. But why should a tired, patient and face mopping audience be doomed to suffer such an infliction as "The Crusaders," by H. Hiles, an English composer, or, rather why was there not something of Mackenzie's, Stanford's, Cowen's or MacCunn's selected, instead of this dreary, commonplace stuff? Mrs. Ford and Mr. Koeke struggled nobly to make something out of ungrateful parts, but in vain, and at last, at 11.30 P. M., the body of the house had fled and the concert ended in ennui and perspiration. The orchestra and Mr. Thomas deserve the most lavish encomiums that can be bestowed on them for their patience and forbearance in rehearsing new compositions, some very curiously put together. And then the trying weather! The vaulted lake breeze had an engagement further up the country—it always has during conventions—and we had to do without it. But the people of the city make up for any little atmospheric discourtesies, as the representatives of THE MUSICAL COURIER were treated with the most charming hospitality, for which they herewith return the heartiest thanks.

M. T. N. A. Notes.

THE Ohio contingent is the most powerful in the association, because it is homogeneous and acts as a unit, which is due to its strong State association. No other State association can hope to cope with it next year at Philadelphia, because there is none that can compare with that of Ohio. This one fact should prove to the M. T. N. A. that State associations are essential to the success of the association. If the M. T. N. A. does not believe this let the association continue as it has and the Ohio contingent, which is constantly growing more powerful, will always control the M. T. N. A., as it did at Indianapolis and Chicago.

Time heals sores. We remember in 1886 at Boston when President Stanley, in accordance with a thoroughly understood plan, ignored the American College of Musicians. Now, only two years later, the college at Chicago decided to make New York its permanent headquarters,

and thereby ignored the M. T. N. A. completely and absolutely, as the examinations will take place here, no matter when or where the M. T. N. A. may meet. In 1886 the A. C. M. was not permitted to be heard at Boston. In 1887 Mr. Bowman, the president of the A. C. M., read his paper on the college at Indianapolis. This year the A. C. M. did not care to be heard before the M. T. N. A., and in addition to this the college also severed its meetings entirely from those of the M. T. N. A. Rather significant, especially for those who do not know what is going on.

The Chickering contingent, which made such an active demonstration at Indianapolis in 1887, was not seen at Chicago. Mr. Foote is in Europe. But where were Messrs. Stanley, Penfield, Lambert and Mrs. Rive-King? Where were Gildemeester and his cohorts? Frank King, looking like an ideal member of the prize ring, was there a few hours, but after an encounter with a little gentleman about one-third his size, named Hall, King left Chicago. So there was no Chickering contingent at Chicago at all. Mr. Gildemeester did not know that the Chickering piano was played at the meeting this year; he was too busy to know what is going on in the piano line.

Outside of the New York members of the American College of Musicians—Messrs. Warren, Sherwood and Mason and Mrs. Cappiani, none of whom had much time to attend to M. T. N. A., but who went to Chicago in the interest of the college—there was no New York member at the meeting. This shows how tremendous is the influence among the musicians of this city and State of Musical Doctor Palmer, the vice-president for New York. It is probable that a few New Yorkers strayed in, but what a commentary is all this upon "influence," especially when we read the official "call" issued by Musical Doctor Palmer. This is it:

NEW YORK, May 15, 1888.

(Dictated.)

I herewith hand you some circulars announcing the twelfth annual session of the Music Teachers' National Association, which meets in Chicago, July 3, 4, 5 and 6, 1888.

Will you kindly distribute them among your musical friends and urge upon them the desirability of their joining us, whether they can attend the Chicago meeting or not? Please send your own name with the annual fee (\$2) to the treasurer at an early date.

Sincerely but hastily yours, &c.,

H. R. PALMER,
Vice-President M. T. N. A. for N. Y.

We will venture to predict that the new vice-president for this State, Mr. Penfield, who contributed so much to the success of the New York convention in 1885, will have a large New York delegation in Philadelphia. Musical Doctor Palmer was too busy this year, as he has to conduct about a half dozen "Chautauquas." For the information of our readers we will state that "Chautauquas" are events where compositions by Dr. Palmer, Dr. Sudds, Dr. Charley Blake, Dr. Perkins, Dr. Walter e. t. c. e., t. c. c., are in the lead and Bach and Beethoven take a back seat.

The committee on American compositions is very strong this year. Van der Stucken, Beck and George Chadwick are men thoroughly familiar with the critical work necessary to judge manuscript scores, but the young and blossoming composer must not send in anything but his best. Nothing but the best will be accepted by this committee, and every member of the committee will necessarily be debarred from sending in any composition of his own.

Mr. Heath, of Fort Wayne, the new president, is also president this year of the Indiana Music Teachers' Association.

Calixa Lavallée, as chairman of the program committee, will get up a model program. He has had a great deal of experience in that direction and has his own decided views as to the construction of a program on a large scale. He is also a hard worker and will begin his labors at an early day for next year's program.

We understand that the vice-president of Maryland does not reside in that State at all. There are hundreds of music teachers in the State. A vice-president not residing in the State is an anomaly and some prominent music teacher in Baltimore should be selected at once to interest Maryland teachers. Baltimore, which is in close proximity to Philadelphia, could be made to send a large delegation to next year's meeting. As it is, no one from Baltimore will attend.

It seems a pity that Converse's psalm should have been put last on the program and that the fine five voice fugue should have been omitted.

THE MUSICAL COURIER was the only musical paper

that had enterprise to send representatives to the convention. Our report is the most complete of all and of course we expect to furnish material for the half dozen moribund musical journals for the next month or so.

That well contrasted trio, Amy Fay, Fanny Bloomfield and Neally Stevens, are always together, the two younger pianists fairly adoring the third, a most admirable and an estimable lady.

These are the vital constitutional changes effected at the Chicago meeting:

LIFE MEMBERSHIP CLAUSE.

I. Any musician or musical journalist may become a life member, subject to the approval of the executive committee, on payment of \$25, payable in advance.

II. A suitable certificate, signed by the president and secretary, shall be issued to those who are entitled to life membership.

III. Life membership fees shall constitute a permanent fund, to be loaned by the treasurer on security approved by the executive committee. The interest only shall be used for the annual expenses of the association.

This is one of the great points THE MUSICAL COURIER has been laboring for and it is now a part of the constitution. The following change was made in the active membership clause:

ACTIVE MEMBERSHIP CLAUSE.

Sec. 2. Active members shall pay an initiation fee of \$5, which shall include the annual dues for the first year.

Sec. 3. The active membership fee of \$2 shall be due and payable every year by repayment of the initiation fee.

The power of the president is now limited to:

- I. Presiding at the meeting.
- II. Arbitration, &c.
- III. Working up the numerical strength of the association.
- IV. Investigating and developing the work of the vice-presidents.

He is no longer an ex-officio member of any committee and is entirely free from any responsibility such as is involved in making up the program or arranging engagements or co-operating with the executive committee.

We hope these new features in the constitutional life of the M. T. N. A. will be conducive of its future success.

HAVING heard many complimentary remarks on the account published in THE MUSICAL COURIER of last week apropos of the Indiana State music teachers' meeting, it is only fair to say that the author of the same was Mr. William G. Hunter, of Indianapolis.

Hermann Ebeling.

We present to our readers this week a capital likeness of one of Ohio's most talented musicians, Hermann Ebeling, who, although residing the greater part of his life in this country, was born in Brunswick, Germany. He early showed decided musical talent and played the violin astonishingly well at the age of six years, becoming a student of the instrument under Henry Appy, of Rochester, N. Y. He also studied the piano, and while living in Buffalo he frequently appeared as pianist and violinist in concerts and traveled when quite young one season as violinist with the Caroline Richings opera troupe when that organization was in its prime.

Afterward, being called to Wheeling, W. Va., Mr. Ebeling took charge of an orchestra and became director of the Männerchor, Liederkreis and Concordia singing societies, besides being organist of St. Matthew's Episcopal Church a number of years and a successful teacher of a large class of pupils, some having become quite noted. In 1876 Mr. Ebeling went to Germany to finish his musical education. After being a short time in Stuttgart he went to Leipzig, but returned to Stuttgart and entered the Royal Conservatory of Music for three years. He studied piano with Professors C. Schuler, Lebert and most of the time with Professor Pruckner, court pianist to the kings of Bavaria and Württemberg, organ with Dr. Faisst, and appeared frequently in concerts as pianist and organist with great success, and also occasionally making short concert tours. This is what Dr. Faisst says of him: "Mr. Ebeling has displayed remarkable gifts in all the branches of instruction which he has taken up, and by his great industry has in his organ and piano playing succeeded in performing difficult compositions with artistic technic and excellent execution."

Mr. Ebeling also studied harmony and composition with Professors Seyerlen and Goetschius. In 1880 he settled in Columbus, Ohio, where he still resides, being director of the Columbus Männerchor, organist of the First Congregational Church and a most prosperous teacher, and has done much to raise the standard of music in that city. As a pianist Hermann Ebeling possesses a brilliant technic and a thoroughly musical touch, while his interpretations are always forcible and full of true musical feeling. As a composer he has made some success, and we may still expect more of him in the future.

HOME NEWS.

—John Broeckhoven will succeed Henry Shradieck as director of the Cincinnati College of Music Symphony Orchestra.

—The Liederkreis Singing Society are on a summer jaunt to Lake George and the vicinity this week and are having a jolly time.

—Alida Varena, the prima donna of the New American Opera Company, has made an emphatic success in Philadelphia in the roles of "Lucia," "Bohemian Girl" and "Maritana."

—Helen Dineon, who has been absent from New York for three years, will reappear at Terrace Garden Thursday evening as "Yum-Yum" in "The Mikado." Manager Amberg has engaged her for a number of star performances.

—The Aschenbroedel Verein will give a monster concert and summer night's festival, September 21, at Washington Park, with an orchestra of 300 performers and eminent soloists, under the direction of Theodore Thomas. The proceeds will go to the relief fund of the society.

—A position can be secured by a conductor who plays piano, to lead an organized Philharmonic society in a Western city of 200,000 population. A singing society may also be at disposal if an acceptable man is secured. The orchestra is not organized for profit, but to keep alive an interest for good orchestral music in that city. It has the best citizens of the place for its patrons. Competent musicians who reflect on this chance to locate in a large Western city can send their applications, together with record and references, to the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

—A new organ, built by Jardine & Son, this city, was opened last Thursday in All Saints' Church, Great Neck, by John M. Loretz. The action throughout is made on the Jardine simplification system, and the scheme of the organ is as follows:

GREAT ORGAN.

	Feet.	Pipes.
1. Double open diapason (resonant, round deep tone).....	16	58
2. Open diapason (grand, full tone).....	8	58
3. Gamba (soft, sweet tone).....	8	58
4. Melodia (strong, leading tone).....	8	58
5. Flute harmonic (very orchestral tone).....	4	58
6. Principal (leading chorus tone).....	4	58
8. Piccolo (bright chorus tone).....	2	58
SWELL ORGAN.		
9. Open diapason (full, round tone).....	8	58
10. Clariana (soft, string tone).....	8	58
11. Aolina (very delicate tone).....	8	58
12. Lieblich Gedackt (full, flute tone).....	8	58
13. Violino (clear tone).....	4	58
14. Flageolet (clear, bright tone).....	2	58
16. Trumpet (smooth, mellow tone).....	8	58
PEDAL ORGAN.		
10. Bourdon (deep, pervading tone).....	16	27

COUPLERS, ETC.

20. Swell to great manual.	1. Forte to great organ.
21. Swell to great at octaves.	2. Piano to great organ.
22. Great manual to pedal.	3. Balanced swell pedal.
23. Swell manual to pedal.	
24. Tremulant.	
25. Bellows.	

PEDAL MOVEMENTS.

—The following were the programs given by Anton Seidl last Saturday and Sunday afternoon and evening:

Overtures, "The Magic Flute".....	Mozart
"Freischütz".....	Weber
"Egmont".....	Beethoven
"Don Juan".....	Mozart
"Oberon".....	Weber
"Coriolan".....	Beethoven
"Carneval Roman".....	Berlioz
"Tannhäuser".....	Wagner
"Meistersinger".....	Wagner
SATURDAY EVENING.	
Trumpet Overture.....	Mendelssohn
Piano Concerto (three parts).....	Burmeister
Mr. R. Burmeister.	
Bacchanale, from "Samson and Delila".....	Saint-Saëns
Ballet music, "L'Africaine".....	Meyerbeer
Huldigung's March, Tannhäuser March, Kaiser March, Philadelphia March,.....	Wagner

SUNDAY AFTERNOON.

"Mazeppa," symphonic poem.....	Liszt
Andante, from the Fifth Symphony.....	Beethoven
Solo, piano, "Moise".....	Thalberg
Mrs. John Cheshire.	
Overture, "Leonore".....	Beethoven
Carneval Roman.....	Berlioz
Toreador and Andalus from "Bal Costumé".....	Rubinstein
Pizzicato Serenade.....	Muller-Berghaus
Virgin's Prayer.....	Massenet
Intermezzo, from the ballet, "Naila".....	Delibes
Selection, "Aida".....	Verdi

SUNDAY EVENING.

Coronation March.....	Swendsen
Slavic Dances.....	Dvorak
Jota Aragonesa.....	Glinka
Jota Aragonesa.....	Saint-Saëns
Sevillana.....	Massenet
Ballet music, "The Cid".....	Massenet
"Les Préludes," symphonic poem.....	Liszt
"Phaëton," symphonic poem.....	Saint-Saëns
Duo—harp and piano on Irish airs.....	Cheshire
Mr. and Mrs. John Cheshire.	
"Wotans Abschied und Feuerzauber".....	Wagner

The orchestra is playing in superb form and the programs

are unexceptionable from an artistic point of view. Saturday evening Richard Burmeister played his own piano concerto, a detailed notice of which appeared last winter in THE MUSICAL COURIER, in a delightfully sympathetic manner, and with finished technic and intelligence. The work is a thoroughly interesting one, particularly to pianists, while the orchestral scoring shows the hand of a thorough musician.

—Ladies or gentlemen of respectable social position who feel inclined to represent the interest of a young ladies' institute, boys' military academy and a music college (all three of the highest order), as agents in their city or county, will please address communications under "Southern," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York. References exchanged. Elegant printing furnished.

PERSONALS.

SOBRINO IN SPAIN.—In a letter from Pontevedra, Galicia, Spain, Carlos Sobrino, the pianist, writes to THE MUSICAL COURIER that he had played before the Sociedad de Conciertos in Madrid the G minor Saint-Saëns and the E minor Rubinstein concertos, and that in July he will meet at San Sebastian Sarasate, the violinist, and Gayarre, the tenor, with whom he will give a concert there. Sobrino played the Steinway grand, which is represented in Madrid by Mr. V. Navas.

ROTOI.—Mr. Rotoli is among the notable guests at Ocean Spray.

TWO OF A KIND.—If Clara Louise Kellogg and Minnie Hauk can arrange a plan by which both shall be at the head of the English opera company to be under Manager Carl Strakosch the coming season, both these well-known artists will be members of his company. Mrs. Kellogg has gone abroad to discuss the season's plans with Mrs. Hauk.

MOTTL.—The well-known Karlsruhe director, Felix Mottl, has received an offer of the directorship of the National Opera, Pesth. He has the offer under consideration.

KNOCKED OUT OF TUNE.—Métré, the well-known waltz composer, was knocked down by a hack in the Paris square appropriately named Carre four des Ecraasés, and had his lower jaw broken.

ANOTHER RICHMOND IN THE FIELD.—A pupil of the Leipsic Conservatory bears the name of Robert Gounod, and has published some excellent compositions.

GOOD FOR RUBINSTEIN.—At a late recital in London Rubinstein was met at the entrance by a lady, who exclaimed: "How delighted I am to see you! I have been trying in vain to get a seat. Can you give me one?" "Madame," replied he, "I have only one at my disposal, and I will willingly transfer it to you if you will accept it." "Thanks, a thousand thanks!" "The seat at the piano, madame."

THE RIEDEL VEREIN.—After Riedel's death there was considerable fear that the society would fall to pieces. It had been held together entirely by Riedel's personality; he was president, director, treasurer, &c. It is, however, now proposed to form an incorporated society.

A SINGER BY NAME.—One of the numerous sons of the numerous wives of the late sewing machine Singer will celebrate his majority by alarming festivities at his house near London. Two days will be devoted to operatic representations. Miss Van Zandt will play "Margarite" twice in Gounod's "Faust"; salary, 10,000 francs.

ADOPTED BY MRS. CORBETT.—Mrs. Gertrude Corbett, a lady well known in artistic circles, has been intrusted by Judge Van Hoesen with the adoption of Carrie, the daughter of Nelson Bird, a confirmed drunkard, who has not been heard of for years. The child, who is fourteen years old, is extremely pretty and has evinced considerable artistic talent, which Mrs. Corbett intends to cultivate. Mrs. Bird, the girl's mother, will live with Mrs. Corbett.

MR. ROSEWALD RETURNS TO SAN FRANCISCO.—One of the foremost musicians of the Pacific Coast, Mr. J. H. Rosewald, of San Francisco, who has been on a visit East, will return to his home this week, together with his wife, Mrs. Julia Rosewald, the soprano, who returned from Europe on the Umbria.

THE WHISTLING WOMAN.—The "Magazine of Music" gives its readers a portrait of Mrs. Alice Shaw, who is described in the language of the "gent" as "the solo lady whistler of America." She is taken quite seriously in London, and is boomed by the Rev. H. R. Haweis, and the critic gravely tells us that "her whistle ranges over two octaves and a half. The quality of tone is full, round and sweet, and she passes from a piercing forte to the tenderest pianissimo with the liquid facility of a song bird. The ear is at once arrested and fascinated, and the lady's graceful and dignified demeanor at once stamps her unique performance with a character of musical importance which those who have not heard her might suppose it impossible to claim for—only a whistle!" All this is false as well as absurd. She has whistled here in amateur performances and such like and she whistles out of tune, and her exhibition was regarded as a ridiculous performance, beneath serious criticism.

BLAKELEY HALL AND THE "SUN."—Blakeley Hall has an interesting article in last Sunday's "Sun" concerning music study in Berlin, which we advise our readers to carefully peruse,

as it contains some facts that will be very valuable to those who intend studying abroad. Mr. Hall says that all the great teachers lay particular stress on the need of better preparation on this side of the water on the part of the American student, as it saves time and money and endless trouble. This is a point that should be carefully pondered over.

HEINRICH.—Max Heinrich arrived from England last week, where he has met with the most flattering success. Mr. Heinrich will again go abroad in the fall to fulfill a number of engagements in London and the provinces.

WHO IS THE BAD, BOLD MAN?—An English contemporary writes that the brothers De Reszké have received such splendid proposals from America that they must accept them. They are offered 40,000 francs (\$8,000) a month for a series of performances, the tour to last ten months. They will leave the French opera next May. Considering the utterly disastrous result that attended the ex-tenor Campanini's attempt, he must be a very bold or very ignorant man that embarks on such a venture as Italian opera here, and even in concert we are in considerable doubt whether a tenor and a baritone will create a furore.

BLOOMFIELD.—August 1, Fanny Bloomfield, accompanied by her husband, the well known Chicago barrister, Sigismund Zeisler, will sail for Europe for a six months' stay. Mrs. Zeisler may be heard in concert while abroad.

H. D. CAMPBELL.—Helen Dudley Campbell, the well-known contralto, is summing at Berkeley, N. J.

CARRUTHERS.—Julia Carruthers, a young lady yet in her teens and a pupil of C. B. Cady, of Ann Arbor, Mich., astonishes musicians by her extraordinary memory. She plays the piano parts of such books as Brahms' quintet and quartet entirely from memory, and recently in Chicago accomplished the feat of going through successfully the Saint Sæns piano quintet in A minor without her notes.

DAVID.—To-day just fifteen years ago Ferdinand David died.

CARL FORMES.—A reception was recently given to Carl Formes, the basso, contemporary of Mario and Grisi, by Mr. and Mrs. Edmund Russell, Elgin-ave., Maida Vale, London. Formes has been living in California for many years, where the wonderful climate, it is said, aided materially in preserving his voice, and now at seventy-three years he sings with all his old passion and vigor. He has not been in London before for thirty years, and he is one of the sensations of the season. Miss Josephine Simon, a pupil of his, sang Gounod's "Ave Maria," with violin obligato. She has a rich soprano voice. Johannes Wolff, the court violinist of the King of Holland, played several solos, accompanied by Mr. Raphael Roche at the piano. Among the guests well known in New York were Mr. and Mrs. Felix Moscheles, Mr. and Mrs. J. O. Woods, Mr. and Mrs. W. J. Cousins, Mr. Corney Grain, Lady William Lennox, Dr. A. W. Momeni, Mr. and Mrs. Mortimer Mepmes, Mr. Salomon J. Salomon, Miss Osborn, Mrs. Belle Cole, Mr. George Power, Mr. and Mrs. Francis du Pasquier, and Mr. and Mrs. Hermann Schmicken.

Mr. Wilson on Mr. Brandeis.

Editor's Musical Courier:

GENTLEMEN—Mr. Fred. Brandeis writes to you asking you to make addenda to a list which you printed in your paper of July 4, correctly copied from my "Year Book" of 1887-8. I fail to see how you can comply; shall I answer him? In the first place Mr. Brandeis shows, by charging you with printing a list of "works of native composers played in public in this country during the season of 1887-8," that he is not *au fait* with the "Year Book" (he is not a subscriber). You did not print such a list; what you did print and what I published was a "list of compositions by native writers given for the first time." Properly placed in the "Year Book" of 1887-8 is found record of a performance of Mr. Brandeis' "Danse Héroïque," by Mr. Thomas, in New York, on March 3; of his "Albumlat," by the Amphion Society, of Brooklyn, repeated efforts to secure programs of the Schubert Vocal Society, of Newark, which society Mr. Brandeis refers to in his letter as having given the "Albumlat," on June 8, brought forth nothing, and had I been successful any performance occurring on June 8 would not have been chronicled in the "Year Book" of 1887-8 which was published on May 20. In addition to the mention of the two compositions just named, Mr. Brandeis cites in the communication to you, which I am considering, a third, which he thinks should have been included in the list (of his own imagining), already referred to, namely, his trio, played on February 1, 1887. As the "Year Book," of 1887-8, is the intended subject of his censure, and a trio of his was noted in a list of "first performances in New York," published in the "Year Book" of 1886-7, it is evident that Mr. Brandeis' idea of time and his perfect ignorance of all of my books is disclosed. Realizing that I answered Mr. Brandeis at the beginning of this note, I usurp the remaining space in order that Mr. Brandeis may learn (without buying a "Year Book") that he has not been wholly overlooked in that annual consensus of events in this country, which, notwithstanding the apathy of hundreds of native and acclimated composers whom it might serve more than any other class, has reached its fifth volume.

G. H. WILSON,

Editor "Musical Year Book of the United States."

Boston, July 12, 1888.

Baltimore Saengerfest.

ON account of too much matter in our last issue we were not able to give the report of the Baltimore festival which we offer to-day. Let it be said from the start that it was from a musical point of view the most successful of these gatherings ever held. It is the first time, to our remembrance, that the choruses sung by the entire confederation were given a good rendering technically as well as musically. At former festivals they seemed to be looked upon as something that had to be, and so were made the best of. Nobody expected a good performance, nobody criticised a bad one; it was a generally accepted custom to be charitable, sit through it, pity oneself and the conductor. At the Baltimore festival a fine start was made from this condition of affairs. The mass choruses were well performed. There was good phrasing, a good attack, dynamic variety and preservation of pitch. In some instances the work done was nearly perfect, as in the "Grave in the Busento," a work offering almost insurmountable difficulties to a chorus. That they could be overcome so happily stands to the greatest credit of the conductor and the executants. The compositions were well chosen, they all represented works which needed masses to bring out their effects. They were mostly of a vigorous, we might say muscular, character, full of decided rhythm and heavy accents. The only exception was the "Lebewohl," by Silcher, which, on the contrary, is of a melancholy nature. The piano brought out by the chorus of 1,500 voices had an overpowering effect and the number was enforced. It was a great advantage to the performance that the hall was comparatively small. On other occasions large buildings were used for festival purposes and the choruses, although large, were, in proportion to the vastness of the auditorium, not larger than the choruses of the standing societies. The effect of the masses was therefore not noticeable. In Baltimore no building larger than the Academy of Music, a theatre admitting at most 3,000 listeners, could be had, and the effect of the large volume of tone emitted from the lungs of 1,500 singers in the proportionately small auditorium was remarkable and quite novel. The orchestral performances were on the same if not a higher level. The orchestra consisted of members of the Philharmonic Orchestra, enlarged by several New York, Philadelphia and Washington musicians. Productions like the one given to Schubert's "Unfinished Symphony" and "Walter's Prize Song" can be compared with those we are accustomed to hear in New York. Too much praise cannot be given to the principal conductor, Mr. W. Edward Heimendahl, for the musical achievements at this festival. He has shown himself a leader in the foremost rank. His manner is quiet, his beat decisive, and those under his baton sing and play with an enthusiasm and an attention which only a man of exceptional capacity can command. The prize singing in the afternoons was likewise a success. We announced the names of the victorious societies in our last issue. We earnestly hope that this commendable feature will not be dropped at future festivals. The idea to have all societies of one class sing the same song was a good one. It is easier for the judges to draw comparisons between the merits of the different societies and make the final verdict one of greater justice than formerly, when the competing societies selected their own song. Taken altogether, the Baltimore Saengerfest was a great success, and we hope the next one, which is to be held in Newark, N. J., will follow in its footsteps.

Maas to Jacobsohn.

CHICAGO, July 6, 1888.

MY DEAR JACOB SOHN—I cannot leave the city without expressing to you my sincerest thanks and appreciation for the highly artistic and musicianly interpretation you gave to my new violin concerto last evening. I can only say that the breadth of conception and purity of tone you showed were above all criticism and the work could not have been played more to my entire satisfaction than it was, you having evidently entered entirely into its spirit. Chicago should be proud of the acquisition of so great an artist as yourself, and it is to be hoped it will in time appreciate what it has in you.

Sincerely your friend,

LOUIS MAAS.

... A committee presided over by Ambrose Thomas and Leo Delibes is arranging for a series of concerts to be held in the Trocadero during the Paris Exhibition next year. Eight great concerts are to be given. The music, exclusively by French composers, will be performed by the five great organizations, the orchestras of the Grand Opéra, the Opéra Comique and of the Concert Society, and Lamoureux's and Colonne's orchestras. In every performance there will be 200 instrumentalists and choruses, male and female.

... Dr. Emil Naumann died in Dresden, June 23, in his sixty-first year. As a composer and a musical historian he honestly and strenuously opposed the modern development of music. He left several operas, overtures, one symphony and some piano pieces and songs. "Loreley," one of his operas, is said to be accepted at the Berlin Opera House. His best known books are "German Music, from Bach to the Present Time," and "Nation Music, from Palestrina to the Present Time."

FOREIGN NOTES.

... Dr. von Bülow and little Hegner left London for Germany at the end of June.

... The Paris Opera is said to have discovered a tenor. This very rare bird is named Gibert.

... Karl Klindworth has declined the offer of a professorship at the Pesth Conservatory.

... The summer theatre at Lisbon will produce an operetta in three acts, music by Rio de Carvalho, "O Imperado Alchim Fã XVIII."

... The untirred Mapleson, according to the "Musical Standard," will bring an Italian opera company to these afflicted shores next season.

... A new opera, "Don Pedro," has been given at Vicenza. As the composer was called out only thirty-two times it was a decided fiasco.

... The Royal Opera, Berlin, will produce "Aennchen von Tharau," by H. Hofmann; "Hiarne," by Mrs. Ingeborg von Bronsart, and "Nadeshda," by Goring Thomas.

... Albert Eilers, of Coburg, has finished a new comic opera, "Ein Banditenstreich." The overture had success when played during the past season at Darmstadt.

... The Costanzi, of Rome, promises mountains and marvels for its next season, commencing October 1. It will give sixteen operas hitherto unknown to Rome and three new works by young composers.

... The Opera of St. Petersburg, it is said, will produce in November a work by Anton Strelezki entitled "Zanoni." Lucca is engaged to play "Danae," and Masini or Mierzewski will take the leading male part.

... "Madelaine," a comic opera, libretto of Carl Häuser, of "Puck," music by Ludwig Engländer, both of New York, has been produced successfully in Hamburg. Mr. Häuser is translating the libretto into English.

... Julius Hofmann has received a proposal to give a number of representations of German opera in London next season, either at Covent Garden or Her Majesty's. He will go to London next month to examine the ground.

... Scovello, the well-known tenor, has been engaged for the Amy Sherwin Opera Company, now playing in the Antipodes. William Hock, the stage manager of the company, recently put "Martha" on the boards in Melbourne, Australia, in an unprecedented manner as regards magnificence of mise-en-scène.

... Wagner's newly discovered "Liebesverbot" is said to have been produced at Magdeburg under the title of "The Novice of Palermo." It was played only once. The husband of the prima donna was jealous of the amorous attentions of the tenor, and when she came off knocked her out in approved slugging style. Being accustomed to these conjugal amenities, she recovered sufficiently in half an hour to go on again. But this practical Liebesverbot killed Wagner's musical one.

... Ludwig Hartmann writes from Munich that Wagner's "Feen" will not hold the stage; the music is uninteresting, the libretto childish. It is full of reminiscences of "Euryanthe," "Der Freischütz," "Die Entführung aus dem Serail," "Fidelio" and some Italian works. It is far inferior to "Rienzi," but displays fire, audacity and an instinct for theatrical effect. The melodies are fresh but meaningless, the harmony is simple, with some bold progressions, however, and combined chords. The instrumentation in places, especially in the woodwind, gives a presage of "Lohengrin." The voice parts are exacting, yet do not produce a deep impression. He adds, "If you want to form an idea of 'Die Feen,' take the first trio and duo (No. 3 and 4) of 'Rienzi,' the 'Tannhäuser' melody in the sextet of Act I, its brother in the overture and duo of 'The Dutchman,' and you have the motive. The recitative is of slight importance; the choruses in the style of Weber and Beethoven at their feeblest."

Music in Kingston.

KINGSTON, N. Y., July 2, 1888.

THE concerts of the Kingston Philharmonic Society on Monday and Tuesday of last week were notably successful musically. It was the best choral work heard here in many years and the very best impressions are left with the public. Seldom indeed has a new society accomplished so much in so short a time. Mr. Ferdinand Carri, the violinist, was detained in New York by illness. Aside from that the generous program announced last week was fully carried out. Miss Effie Stewart, soprano, and Miss Sophia C. Hall, the contralto, sang most acceptably, eliciting rapturous applause and hearty encores. The former shows promising dramatic power and the latter has a rich and sympathetic voice of great purity. Mr. George W. Want, the silvery tenor from the favorite quartet choir of the new Old South Church, Boston, gave much pleasure by the artistic use of his exceptionally sweet and finely cultivated voice. William L. Whitney, the basso, used his deep and mellow timbre very effectively. A little more animation and vigor of manner would enhance his power as a vocalist still more. Mrs. Shepard presided at the piano with her accustomed skill. The unanimity of purpose, the precision of effort, the dynamic shading and general tunefulness characterizing the work of the chorus were all highly commendable, and the audience took pains to note these very unusual conditions. The society has now adjourned until September, when the membership will be largely increased and still greater achievements are promised. The next musical event here will be the German Saengerfest in August. Elaborate preparations are in progress for this German song festival. All the societies along the Hudson and others from New York are expected to participate. The chorus is to number over five hundred and leading soloists are being engaged.

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NEW YORK, WEDNESDAY, JULY 13, 1888.

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SOMEONE out in Michigan writes to us and calls him "Rank King."

THERE will be a change among some of the stockholders of the Loring & Blake Organ Company, of Worcester, but the change is not expected to affect Mr. J. B. Woodford, who is the managing spirit of the company.

IS it politic for a piano manufacturer to make two grades of pianos is the question recently discussed by us with a piano manufacturer of this city who has studied the subject. Messrs. Wheelock & Co. were, as a matter of course, referred to, and it was suggested that their course gave competitors an opportunity to say that the Wheelock piano was no more or less than a stenciled Stuyvesant piano. Of course, this is not true. Although the cases of both pianos are made in the same factory, yet the Wheelock piano is a better instrument, costs more to produce and has better material in it than the Stuyvesant. We have maintained that the above question is an open one and that its merits are not yet fully presented to the trade. It may be decided in the Wheelock case and we are therefore willing to wait before making a prediction in this instance.

THE London "Musical Times" prints the following important item:

It has been suggested that as the piano makers are an important body in London, it would be advisable to form a section or committee of the London Chamber of Commerce to look after, in particular, the interests of the piano trade, should a sufficient number of firms join the chamber to warrant its formation.

There are no members of the music or piano or organ

trade in the New York Chamber of Commerce. There may be some honorary member, but there is no active member of this trade in the chamber here. The above item indicates that the same state of affairs prevails in London, and yet the piano trade in that city has attracted such attention that the above suggestion has been offered. There is no kind of co-operation to-day existing between the members of the piano trade or the members of the organ trade. Probably it is thought there is no necessity. We believe there is.

THE New York "Tribune" of Friday contained the following item:

INTERESTED IN A PIANO FACTORY.

In a suit in which Joseph C. Tucker claims an interest in the Hazelton piano factory, in University-pl., between Tenth and Eleventh streets, and in which Frederick Hazelton and others are defendants, an order was granted by Justice Ingraham in the Supreme Court yesterday requiring the plaintiff to give security for costs. Tucker says he is entitled to a 1-4th interest in the estate of Gideon Tucker, of which the property was formerly a part. He demands \$10,000 damages, claiming that the defendants are not entitled to possession, and \$5,000 for rents and profits. Hazelton says he purchased the property at a partition sale twenty years ago, at which the plaintiff was present and consented to the transfer.

This is part of a suit which involves property on Tenth-st., and also the property of the Methodist Book Concern on Broadway, the St. Stephen's Hotel on Eleventh-st., the Albert Hotel on University-pl. and the Hazelton building, all of which properties at one time belonged to the Renwick estate. The property was sold in 1868, twenty years ago, and the limit of time when notice of suit should be given expired on the day of the blizzard, March 12, when all these owners were summoned, and those who answered suffered a great deal on that day on their return from court. The parties mentioned above were said to have been paid off at the time of sale. Should they ever reach trial in this complicated real estate question the pro rata share each property holder would be compelled to pay would be very small.

Mr. Frederick Hazelton is at his villa at Saratoga, and Mr. Henry Hazelton is there at present also. Mr. Samuel Hazelton is residing at New Rochelle this summer.

IT is probable that when the trusteeship of Mr. Fessenden, who has been in charge of the Guild Piano Company, Boston, ends—some time this fall—the trustee will dispose of the business, if not before. That Mr. Fessenden does not care to continue is well known in Boston, and that the business is for sale is also known and that the traveling salesman is looking about for another position is also a fact. The Guild Piano Company has had a heavy load to shoulder and Mr. Fessenden has, under the circumstances, done well. But he is not a piano man and sees no reasons why he should continue under conditions such as prevail. The trade mark, after the past vicissitudes of the firm, has no especial value.

THE Hallett & Cumston upright pianos have a thoroughly established value for the trade, as the name of the firm is popular in all parts of the country, and the piano itself is considered and known to be among the reliable instruments on the market. They sell readily and with profit.

STRONG FOR PROTECTION.

THE Brooklyn "Times" comes out strong for protection in the following interesting article, which, with the exception of a few errors in statistics—especially the one referring to factories producing 10,000 pianos—can be accepted as covering the ground.

THE TARIFF AND LONG ISLAND.

"Where do all the pianos go to?" is a question which has often puzzled those in the trade as well as those out of it. Dozens of piano factories, with from thousands up to tens of thousands of pianos as the annual output of each, the total number per year is something amazing, their cost an object lesson to those who claim that this country is impoverished by the "Chinese Wall" of the tariff. For the piano is almost wholly an article of luxury, and its cost is so large that purchases are confined to the, at least, reasonably prosperous.

There is one portion of Long Island City where piano making is the sole industry. The inhabitants all work at the trade, hundreds of them. They are skilled mechanics, with fair wages. Street cars are run to accommodate them, butchers and grocers open stores to feed them, and their trade forms a

great element in the prosperity of the whole city. It is, perhaps, worth while to consider for a moment what would be the effect upon the city of free trade in this single article of commerce.

All musical instruments are now protected by a tariff of 25 per cent. Imagine that tariff removed, as it would be under a free trade régime, and the piano trade of America would dwindle to one-fourth its present dimensions. In the first place the number of people able to buy pianos would be greatly diminished; in the second place the cheap pianos of English and German makers would be imported in competition with local makers. The result in Long Island might be to close up the business entirely. It would more likely be that business would be continued by a smaller force paid far lower wages. In either instance the removal of the duty would be a heavy blow to Long Island City. The tariff on pianos does not only benefit the piano trade itself, it benefits the butcher, the baker, the candlestick maker, the carpenter, mason and clerk, the oil refiner, the farmer, the coffin maker, the glue and varnish manufacturer, the wheelwright, the gas fitter, the railroad companies—in short the whole round of local industries.

Does Long Island City want a free trade régime? Are not pianos a fit subject for taxation? Does the tariff upon them harm or benefit the country?

The two industrial establishments in the piano line at Long Island city are those of Steinway & Sons and Sohmer & Co. They employ in the aggregate thousands of men.

A FOOL'S LETTER.

THE following is the verbatim reproduction of a letter addressed to a prominent firm of piano dealers by Swick, of Paterson, an individual whose literary productions are now considered among the innocent ravings of a fool. The italics are his own, and we follow his copy strictly:

PATERSON N. J. — 1888

Messrs. _____
Gentlemen

we respectfully extend to you an Invitation to Call & see us. Not so Particularly to Establish an Agency with you, but to Show you what can be done in this *Enlightened age in First Class Pianos*. we have *Parolized the Piano Manufacturers & Delighted & completely Captivated the Largest Dealers*. we Claim to Make one of the finest Pianos made in America and can show you a list of *A No. 1 Houses* who are Pushing the "Herlich" to the Small Number of Forty Four, and can add some *Twenty more Large Houses* as soon as our Production will Justify us of taking them on. over 800 orders are now Booked for Pianos for 1888.

Just you come & see our Mr. John J. Swick. Examine our Style C. Herlich. (*The Finest First Class Piano made*). *Dealers cant get them fast Enough*. our Actions are in use by only First Class Piano Makers. our Cases are ordered by the hundred by only First Class Houses. our Expenses are the lowest, our Profits unheard off. (Seemingly Impossible) our Experience & Capital unquestioned, our Management Magic, our Trade all Spot Cash.

Come and see us and be convinced. and see how a New York manufacturer is knocked out by 30 per cent in Price 20 per cent in Value &c. &c. we Enclose you Catalogue. Style C. Knock's out Chickering, Hardman, Steinway & stands at the top of the Lader.

If you cant Come order for June our Style C. & compair & Sevirly test it aside of Pianos that will cost you \$— cash. & we will ship you one as a Sample Just to show you what can be done in Piano Manufactureing.

Yours Kindly & Respectfully
JOHN J. SWICK
H & Co.

How great a fool must a fellow be who writes such a letter in a serious vein to a large firm of dealers! And in the same letter in which he claims that dealers cannot get his pianos fast enough and that 800 orders are booked for 1888 he asks the privilege to send a sample piano. Beatty disseminated a great deal of rot through the mails, but Swick's letters and circulars are the most stupid that have ever emanated from any source in this trade.

—R. Lertz, Baltimore, has leased a large wareroom, No. 9 N. Charles-st., right in the very centre of the music trade in that city, and will fill the place with pianos and organs. Mr. Lertz will continue at his old stand on North Howard-st., and thus have two large piano and organ warerooms. His two sons, both exceedingly active young men, are determined to make the firm of R. Lertz one of the most important houses in the piano and organ line south of New York. Their latest move discloses more than usual enterprise. The firm control the Behning, the Hallett & Cumston and the New England pianos, and are open for a first-class organ agency.

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NOW IN USE.

SCHUBERT PIANO COMPANY.

Not a Stencil Concern.

IN the "Orleans Republican," of June 20, a paper published at Albion, N. Y., we find the following item:

BOGUS PIANOS.

Our attention has been called to the fact that there are several low grade piano manufacturers in New York who are sending out bogus or "stencil" pianos under the illegitimate names of "Mendelssohn," "Wagner," "Schubert & Co.," "Haydn," &c. These names are not a trade mark and therefore can be placed on any pianos whose makers are ashamed or afraid to have their own names appear on such cheap and such worthless instruments. The dealer should be asked if the name on such a piano is that of the true manufacturer. If he says it is, he is liable to prosecution under the laws of the State of New York made and provided for the manufacture and sale of "stenciled pianos." There is but one reason for making and offering a bogus or stencil piano, and that is because it is an imitation made and sold cheaper than the genuine. In the very nature of the case no dealer in such instruments can be believed when asked to give you the name of the actual manufacturer.

"Mendelssohn," "Wagner" and "Haydn" are stencil or bogus names on pianos, and these names do not indicate the origin of the piano on which they will be found. But the case is entirely different with the name of "Schubert." There is in this city a piano manufacturing establishment located in a large factory building at Nos. 542 and 544 West Fortieth-st., which is known as the Schubert Piano Company, and which was founded in 1880 and regularly incorporated in 1885. This company manufactures the Schubert pianos and is the only concern that is entitled to the use of that name. Papers like the "Orleans Republican" should be careful before classifying such pianos as the Schubert piano in the list of bogus pianos mentioned in the above article. It is rather dangerous business to make so sweeping a statement as the above, as it tends to damage a legitimate firm, and the least the "Orleans Republican" can now do is to print a retraction of that part of the statement which refers to the Schubert piano. When people buy a Schubert piano they can ascertain from the name on it exactly what they are purchasing, while with a stencil piano such is not the case, and that is one of the reasons why we have been so strenuously opposing the sale of stencil pianos—their names do not indicate their origin.

As to the laws of the State of New York, "made and provided for the manufacture and sale of 'stencil pianos,'" as the "Orleans Republican" says, we have failed to find any. There are no such absurd laws. There are no laws in this State providing for the manufacture of any kind of pianos, much less "stencil" pianos; nor is there a law affecting their sale. Should it ever occur that a stencil piano will become the issue in a suit at law, we would soon ascertain what the court has to say about stencil pianos and whether their sale or manufacture is in conflict with the law or the code. But up to date there has been no issue, and the stencil business flourishes without legal restriction.

We have always encouraged the press at large when it has taken up the stencil piano question, but there is one danger connected with the discussion of this question on the part of the laity. They are apt to get the "children mixed," as in the present case, where a legitimate piano, like the Schubert, was classified among the vilest and lowest stencil trash.

VISITORS TO CINCINNATI.

WHEN one attempts to tell or write to an acquaintance of the attractions of Cincinnati he finds the subject a pretty large one. There are many things to see in that city if one could call them to mind. D. H. Baldwin & Co. have done a public service in having prepared a succinct account of the objects of interest in Cincinnati, illustrated with a map upon which they may be found easily. This map may be had for the asking, or will be mailed to any address on receipt of a 1 cent stamp to pay the postage.

Address D. H. BALDWIN & CO., 158 West Fourth-st., Cincinnati, Ohio.

SOHMER IN "PUCK."

MIDSUMMER "Puck" makes its appearance to-day and the most striking cartoon is that of Sohmer & Co., in which the Sohmer grand in the foreground, surrounded by the office force of the firm, is the central figure of the group. In the rear all the parties of the political strife are engaged in wild encounter at the base of the Capitol. Columbia pays no attention to their wrangling but decides that they can all agree on the

"Sohmer," an idea which she puts into effect by approaching the grand herself. Dealers who want advertising material for the Sohmer piano had better order copies of this attractive advertising cartoon at once. It is sure to invite attention and makes a first-class advertising card.

THE STENCIL WAR IN CLEVELAND.

OUR exposé of the Miller stencil in Cleveland has been productive of some excellent results, for our article has not only been copied in Cleveland papers and the general public thus initiated on the subject of the Miller stencil in that town, but it has been productive of other results.

Messrs. B. Dreher & Sons have been advertising as follows:

Here comes a great, sweeping reduction in pianos and organs. Why? Our Mr. B. Dreher has gone on a pleasure trip to Europe and it is our aim to sell 200 pianos in the next three months before his return. LOW PRICES and GOOD PIANOS will help us do it. We sell on monthly payments or for cash, and we are the only agents for the

Decker Brothers pianos,
Kranich & Bach pianos,
B. Dreher upright pianos,
Guild & Co. pianos,
Sterling pianos,
Newby & Evans pianos.

The firm then goes on to state that they have on sale a Miller piano sold to a lady in that city; that this Miller piano is not a Miller, but is made in a different factory, &c.

To this advertisement Messrs. A. D. Coe & Co. reply, in the Cleveland "Plaindealer" of July 11, as follows:

PIANOS—Lower prices than ever, and why? We have no "pa" traveling abroad for pleasure" to increase our prices, and so propose to keep up our average and sell right along about seventeen times as many pianos as any small piano firm whose "pa" has gone to "Urip."

We shall probably not sell 200 pianos in the next three months; in this dull season 150 piano sales will satisfy us. But the Bargain Store will do the leading business in the city every day, and we beg to say that if any "pa" has left home with visions of big piano sales in his mind, we can hardly anticipate the measure of his disappointment to return and find on the floor the same old stock that bade him farewell at his departure, including the rare and singular beauty, the mild, the timid and long suffering G. A. Miller.

By the way, will some one or their "pa" kindly tell us who makes the B. Dreher piano? Is it a foul stencil, or, like Topsy, did it "just grow?" A. D. COE & CO.

And curious to say on July 13 we received the following letter that refers somewhat to the same matter. It reads:

Editors Musical Courier:

Will you kindly (state) through the columns of your valuable journal whether the "B. Dreher" piano, of Cleveland, Ohio, is a stencil piano, or is "B. Dreher" simply a piano dealer, who has his name placed upon the pianos he sells? You are doing a noble work in lending your assistance to protect the piano buyer, at the same time help the legitimate piano manufacturer. Respectfully, M. EVANS.

The G. A. Miller piano is a stencil fraud piano, as there is no piano manufacturer of the name of G. A. Miller. It is in so far a fraud because it is used to injure a reputable piano, the Miller piano, made by the Henry F. Miller & Sons Piano Manufacturing Company, of Boston. The name of G. A. Miller on a piano does not indicate the origin of the instruments; it is therefore a stencil. The B. Dreher piano is a stencil piano, as the name on it does not indicate its origin, there being no piano manufacturer in this country named B. Dreher. It is not a stencil fraud piano unless B. Dreher & Sons claim that they manufactured the piano; but it is a stencil piano. The condition of affairs in Cleveland portrayed in the above articles offers another salutary lesson to dealers to keep away from the stencil piano. It is demoralizing, and acts as a preventive against high toned commercial transactions.

Germany's Largest Organ.

THE largest organ in Germany is in the convent Church at Weingarten, kingdom of Wurtemberg. This organ was erected between the years 1736 and 1750 by the then celebrated organ builder J. Gabler, and 12 journeymen. Gabler made it in Ratisbon, whence he subsequently emigrated to France, where he died. The organ cost nearly 18,000 florins, which, in those days was a valuation equal to more than twice that sum to-day. The instrument has more than 7,000 pipes, and the largest has a capacity of 331 wine gallons. In 1861 the organ builder C. Weigle, of Stuttgart, had to repair the instrument, his charges being 5,000 gulden, or about \$2,000. He is again repairing the organ this summer, or 27 years after his first job.

A Mystery Explained.

YESTERDAY a charred box containing an upright piano attracted considerable attention in front of A. B. Campbell's music store. Passers-by wanted to know where it came from, and some glanced into Mr. Campbell's establishment to see if he had been burned out. A clerk informed the curious that the heat was so intense in South Florida that the sun burned the piano while it was standing on the wharf. The piano came from Sanford, where it was scorched in a fire and was sent up for repairs.—Jacksonville "Evening Gazette."

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, July 14, 1888.

ONE very peculiar feature about the business in the city of Chicago is the fact that the summer season doesn't seem to affect the volume of the wholesale business except favorably; assurances from two houses, with figures shown, are to the effect that the business for June was some 30 per cent. larger than during any month of the present year. The retail business has not been as good, but there is always something doing, never utter stagnation, as is the case in some of our Eastern cities during the hot summer months.

The manufacturers are all busy and have orders for all the goods they can produce as fast as finished. There is some diversity of opinion in relation to the supply of skilled workmen in the piano factories, one party claiming that they have no trouble in getting all they want, and another claiming that they are obliged to take ordinary good mechanics and teach them the particular branch in which they are required. On the whole, we believe quite a number of good piano makers would have no difficulty in obtaining employment in this city at the present time.

Messrs. Wm. H. Bush & Co. have enlarged their manufacturing facilities by taking the large floor directly over their warerooms, giving them room for 25 or 35 more workmen.

Messrs. C. A. Smith & Co. are settled in their fine new factory at the corner of Superior and Franklin streets, and are now producing about 18 cases per week, and will soon make that number of pianos; good, experienced men would not be unwelcomed by this concern.

The B. Shoninger Company have been getting out a new style of case for their No. 7 piano, which consists of a plain case with engraved panel for the swing desk and two metal panels with a handsome Grecian head on each for the other top panels.

Mr. H. C. Plimpton, recently of Messrs. Steen & Plimpton, Los Angeles, Cal., has returned to the East, and is now visiting his old home in Michigan. Mr. Plimpton has not yet decided on his future business course.

Mr. Louis C. Fuchs, formerly with the Aeolian Organ and Music Company and recently with Messrs. Lyon & Healy, has left the music business and will be connected with Messrs. Deafield, Morgan, Kissel & Co. in the Pacific Coast products business.

Mr. Clayton F. Summy, who is to open the new music store at 42 Madison-st., is in New York. There has been a rumor to the effect that Mr. William Lewis will join forces with Mr. Summy, but so far we have been unable to verify the fact.

Mr. J. V. Steger, of Messrs. Steger & Co., will take a pleasure trip of a couple of weeks' duration, and during that time will visit St. Paul, Minneapolis and Omaha.

Messrs. R. H. Day & Co. will regularly assume the agency of the now celebrated A. B. Chase piano, and will also have a few of the same company's organs in their warerooms on exhibition.

Col. Julius J. Estey has been sojourning in Chicago since the Republican Convention, to which he was a delegate, and leaves here to-morrow for St. Louis, Cincinnati, Pittsburgh, Philadelphia and New York on his way home.

Mr. I. N. Camp is booked to return from his European trip on September 1.

Story & Clark have certainly one of the finest lines of cases ever placed upon the market. Believing that these can be yet greatly improved they have secured the services of an artist more competent and one more thoroughly educated in the school of art for their later production.

The Sterling Company recently shut down their factory for one week for their annual stock taking. They had a larger number of orders on their books than ever before, particularly for their pianos, and on the opening, which occurred last Monday morning, their prospects for the year were never so bright nor the number of workmen larger.

—Mrs. Wentworth, the daughter of T. M. Fry, the Syracuse piano man, was drowned in Lake Sunapee, N. H., last Friday.

—The record of Messrs. Dyer & Hughes, the organ manufacturers, at Foxcroft, Me., is in many respects notable. They have been manufacturing organs for twenty-two years and have never shut down their works once in all that time for want of work; one workman has been in their employ eighteen years and many others from eight to fourteen years. This summer Dyer & Hughes continue as busy as ever and they have recently introduced new styles of organs that are considered by their customers the most attractive ever turned out. They are located at a little distance from the centre of the universe, but on styles they get there every time.

WANTED, A SITUATION—By a competent piano salesman, who will accept position either as wholesale or as retail salesman. Has been in the business thirteen years, and has been engaged as retail salesman and traveling in the trade all over the country. Best of references can be given. Address "Piano Man," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

The Trade.

—A patent has been granted to A. F. Delano for a piano case, No. 385,172.

—August J. Lindemuth, with J. Moxter & Co., of St. Louis, was in town last week.

—Webb's music store, Providence, R. I., was damaged by fire to the extent of about \$2,000, and there is a dispute as to the amount of actual loss.

—Where the purchase price of a sewing machine has been nearly paid the vendor cannot replevy it without demand, according to the decision of the Supreme Court of Michigan, in the case of the New Home Sewing Machine Company v. Botham. So says "Bradstreet's."

—Messrs. Paterson, Sons & Co. show magnificent instruments by the finest makers in the world. A drawing room grand piano by Collard & Collard, specially made for this exhibition (Glasgow), is fine. This instrument has all the most recent improvements. The case is of the finest walnut and the legs are elaborately carved. They show an oblique grand in Anglo-Japanese case. Another fine piano is by Steinway & Sons. It is a concert grand, with patent double cupola steel frame of immense strength, bearing a strain of 33½ tons. Messrs. Paterson show American organs by Estey & Co., and one of large dimensions has three manuals and organ pedals in a magnificent case.—London Exchange.

—BOSTON, July 10.—A day or two ago a man entered the store of Thompson & O'Dell, music dealers, at 180 Washington-st., and priced several old violins, with the intention, as he said, of purchasing one for a pupil of his who would pay about \$300 or \$400. This morning he called and asked for a bridge, similar to one he showed the salesman, and, paying for the fitting of the same, said he would call in half an hour for it. He did not return, but from the bench of the man in charge of violins left to be repaired an old and exceedingly valuable one was soon found to be missing. It had been left to be fixed up by a leader in one of Boston's theatre orchestras, and was an Andreas Guarnerius, dated 1700, for which over \$800 had been offered the owner. The suspected person is a German about forty-five or fifty years of age. He evidently knew the value of the violin he was taking, as several others could have been more easily secured.—New York "Sun."

—The St. Paul "Tribune" says in reference to the removal of the Earhuff concern from Chicago to that city:

St. Paul is willing to make room for all the factories that apply for business in the Northwest, especially if they sustain a high character as the new organ company heralded to-day.

This company has a paid up capital of \$40,000, which has just been transferred from Chicago and invested in new machinery, stock and material for the manufacture of fine organs at North St. Paul.

In addition they have just secured from the North St. Paul Improvement Company four large lots, embracing about 2½ acres of land, with a five story brick factory, 60x120 feet, and a dry kiln, 20x50 feet, and engine house, 25x40 feet, outside the factory proper. This new plant adds about \$15,000 to the assets of the firm, and the new location opens to them

a large, undeveloped field of enterprises, the value of which cannot be computed.

WANTED—Salesman, by a piano and organ house in Ohio. Good man with references can get steady and pleasant position, with good pay. Address, Ohio Music House, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

Circular.

OFFICE OF OCTAVIUS NEWCOMBE & CO.,
Piano Manufacturers,
107 and 109 Church-st. and 66 Richmond-st.,
TORONTO, July 2, 1888.

DEAR SIR—The main building of our new brick factory, five stories high, 100 feet long, is now approaching completion, and the wing with boiler, engine, dry and bronzing rooms is under way. It may, however, be two or three months before we shall have all the machinery placed ready for work, as it is intended to be not only the most substantial but the best appointed piano factory in Toronto. In the meantime we shall appreciate all the orders our agents can favor us with during the months of July, August and September, so that our business may continue as active as it has been during the preceding months, which will materially aid us in making a good start in our new premises.

Our new scale pianos, especially Styles "D" and "E" upright and Styles 5 and 10 three stringed square grand, have from the first enjoyed almost a phenomenal popularity in the trade.

Our new scale, Styles "F" and "I" upright grand, also has promise of general acceptance and favor.

Although we have been able to so regulate our business as to fill orders with regularity and promptness, and rarely keep our dealers waiting, it has been of late attended with great effort and by working extra time, and we have therefore to request the favor of early orders and that our dealers will have a representative stock of our pianos on hand and not be dependent on the immediate filling of an order, especially now while we wish to keep our accounts active and have not the advantages of extra factory space that we hope shortly to enjoy. Place your orders early, and the result will be more satisfactory to you as well as to us, and oblige

Yours truly, OCTAVIUS NEWCOMBE & CO.

Professional Cards.

THE METROPOLITAN
CONSERVATORY OF MUSIC.

21 East 14th Street, New York,
The Leading Music School in the United States.
Faculty selected only from the most eminent Musicians
A beautiful new Pipe Organ just added to the
equipments. Among the Faculty are:

Dr. L. A. BARALT, DUDLEY BUCK, D. L. DOWD, AUGUST DUFIN, H. W. GREENE, PAOLO GIOZZA, WALTER J. HALL, C. B. HAWLEY,	C. DE JANON, G. B. PENNY, CHARLES ROBERTS, JR., C. B. RUTENBER, L. A. RUSSELL, HARRY ROWE SHELLEY, CLIFFORD ALFRED SCHMIDT, S. P. WARREN,
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H. W. GREENE, C. B. HAWLEY,
General Manager. Musical Director.

ADOLF GLOSE,
Pianist, Accompanist and Teacher. Accompany-
ing in Private.
Address 210 East Tenth Street, New York.

MAX TREUMANN,
Baritone, Concert, Oratorio and Opera. Vocal Cul-
ture. 1427 Park Ave., bet. 80th & 81st sts., New York.

Mlle. ZÉLIA DE LUSSAN,
Prima Donna Soprano. Concert and Oratorio.
Address Geo. W. Colver, 25 East 14th Street; or
residence, 137 West 49th Street, New York.

MME. L. CAPPANI,
Vocal Culture, 217 Second Avenue, New York.

MR. VICTOR HERBERT,
Violoncello Virtuoso,
Will accept engagements for Concerts and Solo
work; also a limited number of Pupils.
Address 217 West 46th Street.

MR. CHARLES KAISER,
Oratorio and Concert Tenor. Address
STEINWAY HALL, New York.

CARL ALVES,
Vocal Instructor,
1646 Park Ave., near 91st St., New York.

MME. MURIO-CELLI,
Vocal Instruction,
No. 28 Irving Place.

MR. GUSTAV L. BECKER,
Pianist and Teacher,
274 East 82nd Street, New York.

MR. WILLIAM COURTNEY,
Concert Oratorio and Vocal Instruction.
Address 27 Union Square, New York.

ALBERT MORRIS BAGBY,
Piano Instruction,
Steinway Hall, New York.

VOGT CONSERVATORY OF MUSIC,
No. 19 East 14th Street, New York City.

MICHAEL BANNER,
Violinist. Open for Engagements.
225 East 82nd Street, New York.

ACHILLE ERRANI,
Vocal Teacher,
219 East 12th Street, New York

ALBERT KUENZLEN,
Violin Instruction and Ensemble Playing. Resi-
dence, 738 Lexington Ave., New York.

MISS NEALLY STEVENS,
Concert Pianist,
191 Dearborn Street, Chicago, Ill.

—THE—

KELLER PIANO,

MANUFACTURED BY

THE KELLER PIANO CO.,

BRIDGEPORT, CONN.

New York Warerooms: 17 E. 14th St.

NEW ENGLAND
CONSERVATORY

Thorough instruction under ablest Masters in
MUSIC, FINE ARTS, ELOCUTION, LITER-
ATURE, LANGUAGES, PHYSICAL CUL-
TURE AND TUNING. Tuition, \$5 to \$25 per term.
Board and Room, including Steam Heat and Electric
Light, \$5 to \$7.50 per week. For Illustrated Calendar,
giving full information, address
E. TOURJEE, Director, Franklin Sq., BOSTON.

—CHARTERED IN 1865.—

NEW YORK
CONSERVATORY OF MUSIC,

LOCATED ONLY AT

No. 5 EAST 14th STREET,

Third door east of Fifth Avenue.
This Renowned School of Music, Elocution, Modern
Languages, Drawing and Painting, offers to
students unequalled advantages.

MISS MARIE G. LUKSCH,
From Vienna. Pupil of Marchesi. Instruction in
Operatic and Concert Singing. Apply from 1:30 to 2
P. M., at 130 East 59th Street, New York.

CHASE
BROTHERS'
PIANOS

WITH THE
CHASE PATENT SOUNDING BOARDS

Are Unrivaled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on
Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.

CHRISTIE
UPRIGHT
PIANOS

CHRISTIE & CO.,
232 and 234 East 44th Street, New York.
Warerooms: 158 East 45th Street.

ESTABLISHED 1847.

GEORGE GEMÜNDER,
—MAKER OF—
THE WORLD-RENOWNED VIOLINS

(PUPIL OF VUILLAUME OF PARIS).

His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

LONDON, 1851.
NEW YORK, 1853.
PARIS, 1855.
CHARLESTON, 1855.
BALTIMORE, 1859.
PARIS, 1867.
NEW YORK, 1870.
VIENNA, 1873.

GREATEST SUCCESS

Wherever Exhibited.

PHILADELPHIA, 1876.
(Not competing).
AMSTERDAM, 1883.
NICE, 1883-1884.
LONDON, 1884.
NEW ORLEANS, 1884-1885.
(Not competing).
LONDON, 1885.

NEW YORK SALESROOM: GEORGE GEMÜNDER, Jr.'s, VIOLIN STUDIO, No. 27 UNION SQUARE.

Artistic Repairing and Reconstruction.

SEND FOR CATALOGUE.

ASTORIA, N. Y.

NOTE.—Not connected with any other establishment
of a similar name.

NEWMAN BROS.' ORGANS,

38 & 40 South Canal St., Chicago, Ill.

THE PATENT PIPE SWELL

Produces finer Crescendos than can be obtained in any other organ
in the market.

JACK HAYNES, General Manager for the New England, Middle
and Southern States, also the Continent of Europe.

Dealers who are in the City should visit the New York Warerooms
and examine these organs.

JACK HAYNES, 24 Union Square, New York.

KELLER
PIANO & ORGAN WORKS,
HAZLETON, P.A.



For Price and Territory address the Manufacturers.

Barmen Letter.

THE JANKO KEYBOARD.

BARMEN, JUNE 25, 1888.

OUR Orchestra Society, acknowledged to be one of the finest bands along the Rhine, will lose their able leader, Mr. G. Rauchenecker, September 1, who has accepted the directorship of the Instrumental Verein and the leadership of a large chorus society in our sister city of Elberfeld. A real loss for Barmen, for Mr. R., a Bavarian by birth, is as popular as he is gifted, and his place will be hard to fill in an any way satisfactory manner; his successor has not been found yet.

And now for a change and, *faute de mieux*, a few words anent the Janko keyboard, which continues raising some dust here, but only dust so far. The inventor, Paul von Janko, hails from Totis, Hungary, the hereditary seat of Prince Esterhazy, of million and diamond fame, speaks all languages, like all his countrymen, and is somewhere on the shady side of the thirties. A pleasant, polite, smiling, inoffensive little gentleman, whom you wouldn't suspect of inventing anything, let alone such an atrocity as that keyboard. He is modest and retiring, not talkative unless pumped, and altogether free from that button holding, all-absorbing intrusiveness which characterizes the common inventor. He does not talk keyboard unless he is asked and he looks and behaves as though he couldn't hurt a fly. He doesn't hurt flies either, but only piano makers, and a (Heaven be praised) very limited portion of the so-called music public. I have seen and heard him several times, explaining and showing off his invention (he is quite a brilliant player) before select audiences of musicians at Barmen, Cologne and Leipsic, and every time I have thought to myself, "What a luck that man can't talk or else what sad havoc he would make." For his invention is, as competent pianists call it, devilish, diabolic, satanic, ghastly. He will sit down smiling at a grand piano provided with that celluloid terrace of his, take ten or seventeen octaves at a grasp, rattle off glissando passages with all his ten fingers at once, to make you think doomsday at hand, and raise such a din out of the ninety legitimate keys of the piano that you need only close your eyes to imagine about four able bodied virtuosi hammering away at four different grands. Very well. But who can do it after him? And where is the necessity of doing it? And what advantage is there in it?

All our piano compositions, from the "Maiden's Prayer" up to Liszt, can be played, and played well, on the old-fashioned flat keyboard, and most people prefer their musical menu in natural order, one course after another, instead of having their soup, fish, vegetables, hors d'œuvres, entremets, roast, ice cream, fruit and cheese all jumbled together and served in a big salad dish, as Janko proposes. I have asked our great piano players, Emil Sauer and others, if they appreciated the invention, but they shook their heads, shrugged their shoulders and did not want any of it. Those who can play "straight" neither need nor want to play "terrace," and beginners will hesitate considerably before commencing practice on the "terrace" (provided they could find a teacher), as they do not know whether it will ever become fashionable. And composers for "terrace" there are none, so far; their starvation would be more sudden and surer than that of their "straight" brethren, which is saying a good deal.

The headquarters and hotbeds of Jankism so far are Vienna

(which doesn't amount to much) and Leipsic (which is more dangerous). There is a Miss Guliasz (doesn't the name make your mouth water? And still they say, "What's in a name?") at Leipsic, a favorite pupil of Janko's, who is giving lessons on the terrace keyboard, and there is a small piano maker there who claims having made and sent into the world (on commission, of course) more than fifty uprights with the new keyboard. And Janko himself is exceedingly active. Wherever there are bodies of musicians assembled he is among them. He travels all over Europe, regardless of expense, and creates a little sensation wherever he goes, but the sensation seldom lasts long. Rud. Ibach Sohn had built a large concert grand with his keyboard for him, one of the first ever constructed, and Janko had traveled with that grand all through Holland, Northern Germany and Denmark. From nearly all places where he had been there came inquiries to Ibach about the cost of the new keyboard, and so forth, all of which were politely and exhaustively answered, but not a single order has followed.

Viewed from a piano manufacturer's standpoint the Janko keyboard is highly undesirable. It increases (with royalty and all) the cost of production some 300 marks, which is a big item in Germany; it calls for a very circumstantial, complicated and delicate construction, which is nearly incompatible with the solidity and efficiency of a first-class instrument; its touch is naturally very defective, as the upper two points of attack in every key, representing a much shorter lever, have a tough, unyielding touch, especially those of the highest row; and last, but not least, there is no demand for it. Another great difficulty is this. As the Janko keyboard condenses its $7\frac{1}{2}$ octaves into the space of 5 octaves, but the strings cannot be placed any nearer together than they are now, it follows that the keys must spread out in fan shape toward the strings; but since both ends of the key must needs be straight, *i. e.*, at right angles with the front of the instrument, most of the keys have two bends or knees, which can never give a prompt, elastic, precise and sympathetic touch.

As the enlightened reader knows, the Janko keyboard is terrace shaped, ascending away from the player, with apparently six rows of keys over one another, but in fact only two rows intermingled, with three points of touch to each key, so that you can hold your fingers in an easy, natural position while playing and need never cramp them together into one line as with the ordinary keyboard. There is also ample facility for playing with both hands on the same spot. The keyboard is chromatic and you can play the scale of any key (except C natural) with the same fingering by simply moving your hand one key further sideways. The touching points of the keys are not flat but rounded off in front and at both sides, which may be said to have the same effect upon the player as conscience has upon man, inasmuch as it warns against going astray. When playing on a straight keyboard, without looking down upon your hands you cannot tell whether you have struck a white key exactly in the centre or not, and it may happen in rapid playing that you imperceptibly get farther and farther away from the middle of a key, until you strike its neighbor along with it and then it's too late.

On the Janko keyboard, however, you feel at once, from the curve under your fingers, when you are off the centre of your key and on which side of it, and you can correct your grip the next time. But these little round knobs, not larger than good sized hazel nuts, present considerable difficulty for

the play of the thumb, especially if the thumb be broad, at least so the pianists say. Taken all in all, it seems hardly probable that the Janko keyboard will ever supersede the other or even come into use to any noteworthy extent. I hope there will be no more of them made than just enough to put one into every museum of the world, where they will be great points of interest to later generations, who will shudder when seeing what ideas their ancestors had to grapple with. And as to you Yankees, no Janko for you. Your pianos are loud and dear enough and your players strong and quick enough to do without this accumulator and aggravator. Good bye.

KARL F. WITTE.

Copyright in London.

AN important meeting of the London music publishing trade was recently held, by the courtesy of Messrs. Collard & Collard, at 16 Grosvenor-st., W.

The meeting was called at the invitation of Mr. Alfred Moul, as the representative of important foreign copyright interests, under the new international copyright convention. Members of nearly every leading music publishing firm in London were present, to the number of 30, including Messrs. Chappell, Ashdown, Boosey, Metzler, Cramer, Morley, Romer, Augener, Enoch Ricordi, Cocks, Joseph Williams, &c. Mr. Edwin Ashdown, on being voted to the chair, introduced Mr. Moul to the meeting with a few words expressing satisfaction that a representative for the foreign interests had been selected whom he felt sure the trade would welcome. Mr. Moul then addressed those present at some length on the various subjects connected with the new convention and the desire of the foreign musical trade to enter into reciprocal relations with the English trade specially for the amicable adjustment of any difficulties or differences of opinion arising under the convention.

The following resolutions at the conclusion of the meeting were unanimously carried:

Moved by Mr. Thomas Chappell and seconded by Mr. Romer—

(1) "That it is desirable to come as speedily as possible to amicable decisions with the foreign proprietors in all musical copyright matters which the Berne Convention and domestic legislation have furnished with new forms of protection."

Moved by Mr. Augener, seconded by Mr. S. Cocks—

(2) "That Mr. Alfred Moul's appointment and representation of the various foreign interests placed in his hands be welcomed and endorsed by the London music publishing trade, and that he be assisted and encouraged in every possible way to bring about the reciprocal defense and development of all commercial and artistic musical interests in those countries which have joined the International Copyright Convention."

The meeting terminated with a vote of thanks to the chairman.

—The Fort Worth (Texas) "Sunday Mirror" says:

Mr. C. C. DeZouche, manager for C. H. Edwards' music house here, is about leaving to take charge of Thomas Goggan & Brother's branch at Waco. Though but a short time in Fort Worth Mr. DeZouche had made many friends, and mingled with regrets at his departure will be their congratulations that he goes to a more extended sphere in his particular line. Thomas Goggan & Brother have their parent house, the largest in the State, in Galveston, and stretching out like so many arms their branches grasp this great State. A most important one is in Waco, and there it is necessary that a good business man should represent them.

THE ÆOLIAN ORGAN AND MUSIC CO.

Are now prepared to furnish the Trade with THE ORGAN OF THE FUTURE!
TWO ORGANS IN ONE, AT A SMALL COST OVER THE OLD STYLE OF CABINET ORGAN.



STYLE 1000.

14 Stops. 6 Sets of Reeds.

WEIGHT, BOXED, 469 LBS.

Manual Organ has two sets of reeds and divided octave coupler. Automatic Organ has two full sets of reeds, besides Sub-bass and Celeste.



STYLE 500.

Length, 45 in. Height, 75 in. Width, 28 in.

WEIGHT, BOXED, 395 LBS.

Manual Organ has five octaves of reeds and divided octave coupler. The Automatic Organ has two full sets of reeds. Three sets in all.



STYLE 2900.

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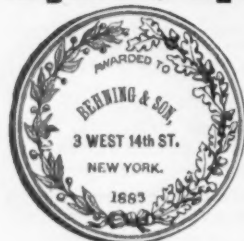
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